

Views and Reviews in the World of Art



"The Valley Road," by Robert Nisbet, at the Arlington Galleries.

(Continued from preceding page.)

probably to be given the name of the "New York Salon of Modern French Paintings." They include the works of many well known Frenchmen and French women of to-day and they have been brought over here by Jules Rotzkowski of Paris, director, Membre de la Société des Artistes Français. M. Rotzkowski is now here on an official mission and has been assigned by High Commissioner Tardieu to cooperate with M. Sandoz.

Among the notable French artists who are represented in this collection are John Enders, Henry Tenre, Alfred Renaudin, Lucien Hector Jonas, J. Berne Bellecourt, Jules Aibeaucourt, Mme. Breton Demont, Paul Roux, Maurice Leloir, Pierre Jacques Pelletier, Ziem, Leonie Michaud, Cyprien Boulet and Jeanne Amen.

The pictures, however, will be but one phase of the exhibit. The autographs and autographed pictures of hundreds of

the leading figures in France to-day promise to interest New Yorkers vitally.

The celebrities are to comprise men and women distinguished in all fields, in art, literature, diplomacy, music, the church, the army, philosophy, the theatre and the opera. In one room there will be displayed over 200 copies of the great poster that M. Sandoz's mission has had made for it by Paul Renouard, the French artist. Each poster is autographed by a celebrity, and in many cases there is much more than the actual autograph. Saint-Saens, for example, has inscribed with his own hands a bar of music entitled "Marche Heroique." Rostand, the poet, has written a poem, "Le Soldat"; Albert Lambert, the actor, has a poem and on the same poster is a sketch of a soldier made by his son. Romuold Joubey, the artist, has on his poster a sketch of a river and its banks. Other posters of especially distinguished men and women include those of Premier Clemenceau, Gen. Joffre, Millebrand, the ex-Minister of War; Briand, Mona Delza, the actress; Paul Dechanel, President Poincare, Whitney Warren, whose poster says "France is the flag around which have rallied all the nations who still hold Dignity and Freedom as worth something, and the Triumph of the Allies will be, above all, the Triumph of the great principle which France has always defended and which are the very principles of her own existence, the very Charter of our own Constitution."

One poster has the signature of all the members of the Comedie Francaise.

Career of Saint-Memin, Engraver, Recorded

Some interesting facts in regard to the life of Saint-Memin, the French-American artist, are given in the *Brooklyn Museum Quarterly* by John Hill Morgan, who recounts thus:

"Charles Balthazar Julien Fevret de Saint-Memin was born at Dijon on March 12, 1770, of a well known French family of the lesser nobility and early in life displayed an aptitude for design and a mechanical talent of high order. He became a cadet in the military school at Paris in 1784 and attained the rank of

ensign in 1788. As a young man he studied painting and is said to have drawn accurate likenesses, 'executing them with an exactitude perfectly geometrical,' that he occupied his leisure with watchmaking, in making mechanical models, and that during his service in the army he 'painted in one color in ivory, a style very fashionable at the period.'"

"At the outbreak of the French Revolution the natural sympathy of his family being with the King he joined the 'Army of the Princes' and served until it was disbanded, becoming a Lieutenant-Colonel by brevet, a rank which was conferred upon him in 1817 by Louis XVIII.

"The success of the revolution quite naturally brought ruin to the Saint-Memin family, and the artist and his father attempted a journey to San Domingo, where Mme. Saint-Memin had inherited large estates. Guignard says they journeyed by the way of Holland, England, Halifax, Quebec, Montreal, Lake Champlain and the Hudson, and reached New York in 1793.

"Here the father and son learned from refugees of the disastrous condition of affairs on that island, which had started with the insurrection of the slaves and a massacre of the white population in 1791, and at that time (1793) the Haytian patriot Toussaint l'Ouverture was organizing the negroes to help the French expel the Spanish and English invaders, civil government was at an end and conditions in a state of chaos. The Messrs. de Saint-Memin being without means it became necessary for the son to gain a livelihood. Guignard gives the following account of his debut into New York, quoting one of his early American friends (John R. Livingston):

"M. de Saint-Memin did not delay in associating themselves intimately with my family. They had come to stay with us in a charming house, situated outside New York, dominating the town, and from which one enjoyed a superb view which on one side included the entire harbor. Charmed by the beauty of the landscape M. de Saint-Memin made a very exact drawing of it. (As) there existed no other (on the market), we suggested to him the idea of engraving and circulating it. I introduced him myself to the public library, where he learned from the encyclopaedia the first principles of engraving. He soon made himself a master of this art. He was endowed by nature with a strong will and a trained mind; had an extraordinary aptitude for all the sciences, remarkable skill and perseverance equal to any proof."

"M. de Saint-Memin drew and engraved two views of New York. The first, known as 'View of the City and Harbour of New York, taken from Mount Pitt, the Seat of John R. Livingston, Esqre,' is the one referred to above. Mr. I. N. Phelps Stokes reproduces this in his valuable work, and says that this and the view from Long Island are perhaps the most beautiful views of New York that exist, and that the artist intended the plates for coloring 'as they are more lightly cut than would otherwise have been the case, and there is practically no shading.' Two prints from these plates 'undoubtedly coloured and mounted by Saint-Memin himself, are of unrivalled delicacy, freshness, transparency and beauty,' and are owned by Mr. R. T. Haines Halsey of New York.

"The first print drawn 'from a point just in front of the Livingston house, perhaps from the porch,' was issued in 1796, although the date depicted is 1794. The original unfinished pencil sketch for this is now owned by the New York Historical Society, which acquired it after it had been found at a book dealer's on the Paris quays. The second, or 'View of the City of New York taken from Long Island' is dated 1796 and it is by far the most interesting view of New York known to the writer, of course always excepting the Burgess print. It is impossible to locate exactly the point on Brooklyn Heights from which the sketch for this view was made, but the writer is inclined to think that it was on what is now Columbia Heights, somewhere between Middagh and Cranberry streets."

Notes and Activities in the World of Art

The ecclesiastical work of the Tiffany Studios is now carried on as a separate establishment on West Twenty-third street, and both the processes of the manufacture and the exhibition of the

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finished windows, altars and church furniture form a display of great public interest. A vast amount of floor space is required, for the making of windows requires in itself considerable elbow room, and besides that plaster casts for bronze and other ornaments are made, chairs and benches are put together, the dyeing of wools for rugs, the stencilling of fabrics for curtains, the making of cushions, and all the varied fittings of ecclesiastical establishments are designed and carried out in adjoining rooms. All of these are accessible to those who have an interest in artistic enterprises, and can be recommended as offering much modern art education to the amateur.

In the show rooms there are many works of art, including special pieces of favrile glass that have been specially chosen for the exhibition by Mr. Tiffany himself. There are many objects also that combine the decorative uses of metal and glass, such as lamp shades and

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screens, and there is a large wall fountain that is a compound in a novel way of mosaic and favrile glass. The background is an Italian garden in mosaic, with lighting effects upon the water to give it a moonlight effect.

In the room of stained glass windows the student has the chance to compare a series of original cartoons for windows by Frederick Wilson with the actual windows. Among the windows to be seen are some large figure windows, some after flower designs and some adaptations of thirteenth century medallion glass. These last are fairly jewellike in color.

Owing to many requests for a continuation of the French Government Loan Exhibition beyond March 31 the Brooklyn Museum authorities have decided to continue this exhibition until April 28 inclusive. This will give the public an opportunity to take advantage of the fine weather and to see the collection under better conditions than have prevailed during the winter. The announcement is further made that during the month of April the museum will be open on Thursday evenings from 7:45 until 10 o'clock.

EXHIBITION

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